

Back of  
Foldout  
Not Imaged

Royal Panorama,  
A DESCRIPTION OF A



Leicester Square.  
VIEW OF BERLIN.



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DESCRIPTION  
OF  
A VIEW  
OF  
BERLIN,  
AND THE  
SURROUNDING COUNTRY.  
NOW EXHIBITING  
AT  
THE PANORAMA, LEICESTER SQUARE.

—♦—  
PAINTED BY THE PROPRIETOR,  
MR ROBERT BURFORD,  
FROM DRAWINGS TAKEN ON THE SPOT BY HIMSELF IN 1851.  
ASSISTED BY H. C. SELOUS.

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1854.

THE PANORAMA

BERLIN

STREET

THE PANORAMA

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The Panorama is a large painting of a scene, usually a battle or a landscape, which is viewed from a fixed point of view. It is a popular form of entertainment, and is often used to educate the public about historical events. The Panorama is a large painting of a scene, usually a battle or a landscape, which is viewed from a fixed point of view. It is a popular form of entertainment, and is often used to educate the public about historical events.



## BERLIN,

THE capital of Prussia, is, in several respects, a very remarkable city. It stands on a dead level, there not being the slightest rise or fall in any of the streets; and it is entirely surrounded by a vast and dreary plain of sand, destitute of beauty, and exhibiting but few signs of fertility. A small and sluggish river, called the Spree, navigable only for small craft, passes through it in three streams, but, from the slowness of its course, presents rather the appearance of stagnant water. In a commercial point of view it has but little to recommend it, doing but a very limited trade; and it possesses neither natural nor artificial means of resisting an attacking foe. Yet, notwithstanding all these disadvantages, it is decidedly one of the finest of the cities of Germany, and may perhaps rank as one of the most delightful and intellectual of all Europe: at the same time, the regularity of its general arrangements, and the number, imposing size, and magnificence of its buildings, compel the beholder to admit that it is a fitting capital for so great a kingdom.

Rarely, indeed, is a finer and more pleasing *coup-d'œil* met with than the view of Berlin from the summit of the Dom, or Cathedral, a fine building, standing nearly in the centre of the city, at the junction of the old and new towns, and precisely at the spot where all the largest and most important buildings are concentrated. Here the Panorama was taken. Immediately beneath the spectator, the foreground is occupied by the Lust Garten, an ample space well planted and laid out with walks, and having a fountain in the centre; on one side stands the Cathedral, which, of course, cannot be seen; on the opposite it is bounded by an arm of the Spree; on the left is the vast and stately façade of the royal Schloss, or Palace; and on the right the light and beautiful colonnade of the new Museum. Towards the west, beyond the river, stretches the "Unter den Linden," or "Under the Lindens," one of, if not the finest street possessed by any city in Europe. It is nearly a mile in length, and of very considerable breadth, having both its sides bordered by the finest buildings, both public and private; the centre is planted nearly the whole of its length by a rich grove of limes, from which it takes its name,

at the farthest extremity of which, and towering much above them, stands the beautiful Brandenburg Gate, surmounted by the celebrated Car of Victory, behind which the rich foliage of the trees in the Thiergarten form a fine background. Amongst the most commanding buildings here seen are the late king's private residence, the new Opera House, the vast dome of the Catholic Church of St. Hedewig, the Royal Library, and the Prince of Prussia's Palace, all on the left side of the street; on the right, the most conspicuous are the splendid Arsenal, the magnificent Guard House, the University, the Academy of Fine Arts, and the Observatory. To the right and left of the "Unter den Linden" run the numerous streets of the new town, reaching to the walls in perfectly straight lines, some being nearly three miles in length, all filled with houses of vast size and good architecture, to the sparkling whiteness of which a few open spaces covered with grass, and here and there some trees, afford a pleasant contrast.

Towards the East is the main branch of the Spree, covered by the long narrow barges used in its navigation, and a few small pleasure boats; beyond which stands the old city, presenting long narrow streets, picturesque masses of brick houses, and an interminable wilderness of red tiled roofs, occasionally broken by some quaint and antique looking church, tower or steeple.

Around the city spreads a plain of pure sand, in almost every direction, on which the vegetation appears to be stunted and the very grass seems to grow with reluctance. In some few places, however, nature has been fairly overcome by the art and industry of man, and the dry sandy soil made to produce pleasant places, especially by the banks of the river; indeed, the approach to Berlin by the Charlottenburg road and the Thiergarten is most beautiful and agreeable. On the whole, however, the plain presents an arid and desolate appearance to a vast distance, with scarcely a single attractive feature.

It is a matter of some surprise how the foundations of a large town ever came to be fixed in a position so uninteresting, and so unsuited for the purpose; but it is still more wonderful that it should, notwithstanding all its disadvantages and drawbacks, have grown in little more than one hundred and fifty years into so large and flourishing a capital.

Of the early history of Berlin nothing is positively known. Previously to the reign of the Elector, Duke Frederick William, it was an obscure town, confined to the right bank of the river and the island on which the palace stands; the streets crooked, narrow, and unpaved, and the houses of



wood : the place, however, pleased the Elector, and became his favourite resort ; and so soon as he was at peace, after having thrown off his dependence on Poland, he transferred to it the seat of government from Königsburg, and devoted himself to its improvement. His son, who assumed the regal title for the first time in 1709, followed up his father's views to some extent ; but to Frederick, the warrior and philosopher, justly termed the Great, the honor belongs of erecting what may now be considered the city of Berlin. In the intervals of a long and stormy reign of forty-six years, from 1740 to 1786, he completed it nearly in its present state, and made it the seat of science, letters, and taste, as well as of arms. Anxious to possess a capital proportioned to the rapid increase of his dominions, and ambitious that it should rival in splendour that of any other kingdom, Frederick at once enclosed a vast space by a wall, and ordered it to be covered with streets and houses : he was not accustomed to brook delay in the execution of his commands, therefore what he ordered to be done must be done quickly ; so the new city may be said to have risen almost with the rapidity of thought—there it was to be, and there it is ; but, as the population was scanty, the only means of fulfilling his wishes was by extending the houses over as much space as possible, consequently some of the handsomest buildings have as many as twenty windows in a line, whilst few, if any, are above three stories in height.

Frederick also exhibited a striking anxiety to diffuse intelligence, and improve the social condition of the citizens of all orders and degrees, and to make his name and city famous through science and art : he founded an university as well as schools of all kinds, giving the professorships as well as most of the high offices of state to the most learned and celebrated men, and the greatest scholars of the day, not only of his own but of other countries, thus bringing together an assemblage of first-rate talent.

Berlin has suffered but little either by foreign invasion or internal commotion. In 1757 it was taken by General Haddik with 4000 Croats, and ransomed for 185,000 dollars ; and in 1760 it was bombarded and taken by the Russians and Austrians, and was again saved from spoliation by the payment of 170,000 dollars. After the battle of Jena and the capitulation of Erfurth, Buonaparte made his triumphal entry into the city, and occupied the royal palace for some time ; from whence he issued his celebrated Berlin decree against Great Britain, declaring it to be in a state of blockade, and interdicting the whole world from any species of communication with it. The recent troubles of March 16th, 17th, 18th,

and 19th, 1848, when the city was convulsed by insurrection, and for eight subsequent months was plunged in the gulph of anarchy and misrule, are too well known to need repetition, and have but very little interfered with the general order and progress of things.

The circumference of Berlin is about twelve miles: it is partly surrounded by a wall, and partly by palisades. The wall is about eighteen feet in height, but of no strength, its only utility being to prevent the introduction of contraband goods at other places than the barriers. There are fifteen gates, originally named after the places to which the roads from them conducted, but the great roads have of late been so much altered that they no longer do so.

The city is composed of five towns and five suburbs, all within the walls, of which the burg Dorothea, planned by the great Elector, and named after his consort, and Frederick's town, are the best, and contain the finest streets and buildings. There are altogether 186 streets, 27 squares and market-places, 27 parish churches, 37 bridges, 3 theatres, 11 palaces of the royal family, 17 hospitals, 11 military infirmaries, 100 public schools, besides many private, and about 41,000 houses. The oldest parts, towards the north and east of the river, are close and irregularly built, but exhibit some interesting specimens of the style of building of the time of the Elector Frederick; those to the south and west are the seats of opulence, and present a vast amount of fine buildings, each of which might be taken for a palace. The whole, however, being the result of one plan, is extremely regular, even to dulness: there is a species of coldness not to be overcome, a constant repetition of one style, a frigid sort of academical splendour, in so many new and stately edifices, wanting the relief of a bit of dingy antiquity; all is beautiful, but it is beauty without expression or variety; and the streets, from their great length and breadth, appear never to be filled.

The paving is by no means good, there being no stone in the neighbourhood; it has to be brought from a distance, at a great expense. There is an ample raised footway on both sides of the streets, but the portion of it paved with flag-stones is so narrow that two persons cannot walk abreast, and many are wholly paved with small sharp pebbles, extremely galling to the feet. The flatness of the ground also produces many inconveniences, as drainage is next to impossible, the water consequently becomes stagnant in the kennels, which are either entirely open or covered with loose boards, and spreads over the roads after the least rain. In summer, when the heat of the sun is reflected by the sand, the putrid effervescence



becomes intolerable, and the noxious vapours exhaled are as unwholesome as they are unpleasant. In rainy weather the sandy soil soon absorbs the wet, and the vast clouds of dust that rise on the least wind are extremely annoying. The streets are well lighted by gas.

Several of the squares are very spacious, still they are little more than mere vacant areas, being usually dead surfaces of loose sand, without turf or shrubs, a row of stunted trees round them being the most they can boast; many are ornamented with the statue of a king or warrior, and certainly the latter have no reason to complain of their memories having been treated with ingratitude. Frederick had a profound respect for the heroes of his army, which his reverence and the public spirit, aroused by the events of late years, has called forth in the streets, squares, and bridges, by a host of statues in marble and bronze. The finest and most interesting buildings are concentrated in one focus, between the palace and the Brandenburg-gate, and few European cities can show so much architectural splendour, with so little antiquity, as is here seen. Here the houses are wide, spacious, and open fronted—not lofty it is true, for few are above three, many not more than two stories in height. Owing to the scarcity of stone they, as well as most of the public buildings, are built of bricks stuccoed; some are, however, of stone, for the inventive genius of Frederick met the difficulty by compelling all vessels coming up the Havel and Spree to take on board at Magdeburg a certain quantity of freestone, and to disembark it at Berlin. In their general architecture, although they are not all built to one plan, there is a degree of uniformity, almost arising to monotony, from the too frequent repetition of the same forms and combination, the general style being an Ionic portico before a plain front, sometimes repeated on each of the four sides, but never extending round the building, or even the entire length of one side. From the absence of coal smoke, they have a bright and clean appearance; and the innumerable green jalousies, together with the flowers in the windows and balconies, as well as in vases in front, give them a certain degree of lightness and gaiety. In the interiors they are well arranged, the apartments are spacious and lofty, and the ornamental decorations and furniture in good taste.

There are but few gay shops to attract loungers, but the numerous coffee houses, restaurants, confectioners, and winter gardens, are superbly fitted establishments, similar to those of Paris, whilst the beer and wine houses vie in splendour with the gin palaces of London. Although the inhabitants of Berlin are more a domesticated race than those of

Paris, still they spend much of their time in these places; they are the morning resort of the soldier, the idler, and the politician, even the man of business feels it his duty to visit one or other of them at least once a day, and in the evening they are the reunion of the men of pleasure, literature and art, and those who play.

Berlin certainly stands free from the offence of over population, the resident inhabitants not numbering 400,000, and it is a place visited by but few strangers. In autumn, the fashionable season, the number is increased, but not to any great amount, also at the time of the grand review, which usually takes place in September, when from twenty to thirty thousand men are encamped in the vicinity.

The charitable institutions are numerous, and most admirably conducted, and Berlin stands nobly pre-eminent over every other city of large population in Europe, in the care of the poor, and in efficient arrangements for the relief of the distressed and the suppression of mendicity, principally carried into effect by the gratuitous services of the middle classes; no town is so free from an appearance of want and privation; there are no pauper rates, no beggars, no visibly obtrusive police to prevent begging.

Berlin has but little trade and but few manufactures, the well known and unrivalled iron work, the equally notorious embroidery in wool, cotton, &c., enamel, inlaid work, and silk, are the principal.

There are five great lines of railways from the city, one on the south-east to Frankfurt, on the Oder (49 miles), and Breslau; two on the south-west, one to Potsdam (12 miles) and Magdeburg (89 miles), and one to Anhalt and Leipsig (129 miles), and two on the north-west, one to Hamburg (175 miles), and one to Stettin (72 miles), thus communicating with all the great lines of Europe.



## DESCRIPTION OF THE PLATE.

### No. 1.—*Royal Palace,*

An immense pile of building, including two courts, four stories in height, grand and imposing from its vast extent and loftiness, but exhibiting no great perfection of either architecture or design. It is principally of freestone, and was commenced by Frederic I., in 1699, every subsequent sovereign, up to the present time having added a portion, according to his own particular taste—the ornamental and very elegant cupola having but just been finished. Although these various additions have occasioned much irregularity and want of symmetry, still the general effect is good. The front towards the Lust Garten, seen in the view, presents a vast and stately façade: but that towards the royal liberties is most admired—the portico presenting a tolerable imitation of the Arch of Septimus Severus, at Rome. The front towards the Spree is the most ancient, a portion of it being the remains of the ancient Electoral Palace. The interior is well arranged, and most of the halls, galleries and apartments are large and well-proportioned. The state rooms, about thirty in number, are on the first and second floors, and many antique and valuable articles, both curious and ornamental, are distributed in various parts, as well as many interesting relics associated with the names of Frederick, Napoleon and Josephine. In those occupied by Frederick the Great, which are preserved in their original state, is a figure of the King, clothed in the uniform he wore, and seated in the very chair in which he died: beside him, on a small table, lie two or three of his favourite books, his flute, cane, and pocket handkerchief, a dirty rag, patched and darned, every way worthy of the coat to which it used to be appended. The apartments occupied by Buonaparte contain some fine Sèvres vases, portraits of Napoleon, Josephine, Marie Louise and others, and the various orders and decorations worn by the Emperor, taken by the Prussians in his carriage at Waterloo.

The Rittershall, or Knights'-hall is a splendid apartment, containing a throne, and a sideboard covered with massive old gold and silver plate.

The Whitehall is also a fine apartment, memorable for many celebrated court fêtes held in it, one of the most brilliant of which was styled "La Cour de Ferrare," arranged in the autumn of 1842 for the nuptials of the Queen of Bohemia, whereat every person appeared in the character of some celebrated personage of the time of the court of d'Este. The Whitehall has recently been renovated at the expense of £150,000. It contains statues of the twelve Brandenburg States, and the eight Prussian Provinces. The first meeting of the Prussian Parliament was held in it in 1847.

The Throne Room is another magnificent hall, although the tribune for the band is no longer as it was formerly, of solid silver, that costly work having been melted down by Frederic the Great, to assist in paying the expenses of his Silesian campaigns. It, however, contains one of the most splendid crystal chandeliers ever fabricated, made at Nuremberg.

The concert, ball, dining and other halls are all sumptuously furnished, and contain a few pictures of sovereigns, &c.; amongst others, those of Queen Victoria, the Emperor Alexander, &c., the fine collection of paintings which formerly decorated the palace having been recently removed to the museum. The Black Eagle of Prussia and the Red Eagle of Brandenburg, the royal emblem, is however, repeated everywhere, in bronze, marble and stone; it is painted on the walls and ceilings, and on the tortoise-shell doors and porcelain vases; it is engraven on the tankards and other plate, and embroidered on the sofas, chairs and table-covers; in short, it meets the eye in every direction.

In former times the palace, according to vulgar belief, was haunted by a "Weiss dame," or white lady, who always made her appearance when death, or any great calamity threatened the Hohenzollern House. It has been seen by many persons, whose testimony is startling in confirmation of such a tale.

In front of the palace stand good copies in bronze of the celebrated horses from Mount Carvallo, at Rome. They were the gift of the Emperor of Russia.

### *No. 3.—Turret of the Silver Crown.*

An ancient portion of the palace, in which was formerly kept a large and massive silver crown, made in 1701, to commemorate the creation of the Prussian monarchy. During the seven years' war Frederick caused it to be melted, as well as a vast quantity of the royal plate, to pay his troops, and replaced it by one of metal gilt.

### *No. 4.—Jerusalem Church,*

A modern erection, presenting no very remarkable feature. To the right of it, in the distance, is the village and two little hills of Templon, near which a portion of Buonaparte's army was encamped, and where, when he was at Berlin, he had frequent reviews.

### *No. 5.—Kreuzberg,*

A small eminence or sand hill without the wall, on which is erected a gothic cross or monument, to the memory of those who died in the war of liberation. It was erected in 1818, and consists of a spire of cast iron, 60 feet in height, richly ornamented with allegorical figures, placed in niches, each niche representing a particular battle, with the portrait of some distinguished leader: they are twelve in number, cast from models made by Rauch, Tieck, and Wickman. The principal inscription is "the king to his people, who, at his call, so heartily offered up their blood and treasure. In commemoration of the fallen—as an acknowledgment to the living—and as a stimulus to succeeding generations."

Tivoli, a species of Vauxhall, much frequented by the lower classes, is situated at the foot of the hill. This is usually the spot selected for the encampment of the troops at the time of the great annual reviews.

### *No. 6.—Werder Church,*

A modern church in the old Flemish style, designed by Schinkel. It is of brick, and is remarkable from the mouldings, window tracery, corbels, and other ornaments that are usually cut in stone, being of clay, moulded and burnt like bricks, an important application or revival of that material for the purposes of ornamental architecture.

### *No. 9.—New Theatre.*

The Schauspielhaus or new Theatre in the Gens d'Armes Place, has an extensive and commanding frontage, with a handsome portico of six Ionic columns; the other parts are neither symmetrical nor in good taste, even the front is much disfigured by a vast number of small and insignificant windows. Although singularly placed between two very noble churches, the general effect is very good. The Theatre is on the second floor of the building, and is nearly as large as Drury Lane; it is well adapted for comfort, hearing, and the proper enjoyment of the performances, which are usually German and French tragedies; the stage is well lighted, and the scenery and decorations all that can be desired.

The building also contains a concert room of noble dimensions, where balls on a most extensive scale are sometimes given, at which the Royal Family are frequently present.

In the Gens d'Armes Place a large market is held.

### *No. 10.—French Church.*

The French Protestant Church is a very elegant building, both within and without. The Cupola rises to the height of 230 feet. There are above 5000 French Protestants in Berlin, whose ancestors were driven from France by the religious intolerance of Louis XIV., and who met with a kind reception here.

### No. 11.—*Trinity Church,*

A plain handsome structure, erected in 1779.

### No. 12.—*Catholic Church.*

Dedicated to St. Hedewig, one of the finest churches in the city. It is an imitation of the Pantheon at Rome, has an immense dome, covering the whole building, and a portico of six noble Ionic columns. The plan was approved by Cardinal Alberoni, who had the high altar, which is much admired, wrought by first-rate artists, under his own inspection at Rome. Collections were made through Italy, France, Spain, Portugal and Germany, and vast sums were collected for its erection; a considerable portion, however, of the funds thus obtained was appropriated to his own use by the king's chamberlain, Count Rothenburg, a profligate spendthrift, and the church remained a long time unfinished. The Count was the first person buried in the superb vaults beneath, and Frederick the Great discharged his debts, to the amount of £4000, and finished the church at his own expense.

### No. 15.—*Unter den Linden,*

The handsomest street in this, or perhaps in any other capital. It runs due east and west, is nearly a mile in length, and is 160 feet in breadth. Nearly the whole length of its centre is planted with double rows of lindens or limes, from which it takes its name, the first tree of which was planted by the hand of the Electress of Holstein Glücksburg, the second wife of Frederick William. The promenade between the trees is about 50 feet in width, laid out in shady walks, furnished with abundance of benches and chairs. This is the favorite walk of the fair Bourgeoisie of Berlin, and the resort of the foreign loungeur. On the Sunday forenoons, when it is thronged with a well dressed, well pleased, sober looking population, it forms one of the most interesting sights to be met with in Berlin. On either side are roads for equestrians, and broad carriage roads protected by granite posts, connected by iron chains, also broad pavements next the houses. At the commencement of the street in the grand platz, it is lined on both sides by palaces and vast public buildings, but after the trees commence, the houses, although still very large and magnificent, present a more private character, and are interspersed with hotels, coffee houses, and a few of the best shops. About the middle of the street it is crossed by Frederick Street, another noble street three miles in length, and perfectly straight, in the vast houses of which reside ministers from foreign courts, diplomatists, and many of the most wealthy citizens.

### No. 16.—*King's Private Palace.*

Comparatively speaking a small house, not much larger than that of a London merchant, but displaying in its decorations both simplicity and good taste. The furniture, pictures, and works of art are mostly by native artists: some good copies of Raffael's best pictures are worthy notice.

### No. 17.—*Opera House,*

A very graceful building, more than 500 feet in length, with a portico of six Ionic columns on each of its sides. It was erected in 1845, the old house built by Frederick the Great in 1744 having been destroyed by fire. The interior is crimson with a vast deal of gilding, and, when brilliantly lighted, and filled with splendidly dressed females and officers in gay uniforms, the *coup-d'œil* is magnificent. It will hold about 2000 people. A large box in the centre, gorgeously decorated, is appropriated to the households of the Royal Family, but the King and his family have boxes right and left of the stage, where they enjoy the performances unrecognized. In winter, Operas, German and Italian, only are played, but at other times, the national drama, tragedy, and comedy, are performed three or four times a week, alternately with the New Theatre. There is scarcely any city where music is more universally patronized, or where operas are better performed or appreciated than at Berlin; it is not fashion, but a real passion for music, that prompts the crowd of listeners that usually throng the Royal Opera House.



### *No. 18.—Royal Library,*

A tasteless, heavy building, which is said to owe its form to a whim of the great Frederick, who ordered the architect to take a chest of drawers as his model. It was erected in 1775. It contains one of the largest and best of all the German libraries, being composed of upwards of 500,000 vols., many very rare and curious, collected from the libraries of private individuals, and 16,000 vols. of oriental literature, collected by Von Diez, the Prussian Ambassador to Constantinople; also 5000 Persian, Indian, and other manuscripts. Being privileged to receive a copy of every work published in German, an immense addition is made every year. Amongst other curiosities are Martin Luther's Bible, and the Bible used by Charles I. on the scaffold, and given by him to Bishop Juxon. The reading rooms are open daily free, and the inhabitants, and even strangers properly recommended, are allowed to take books to their homes. Adjoining the Royal Library is the Palace of the Prince of Prussia, a handsome building, in front of which stands the fine monument by Rauch, erected in memory of Frederick the Great, opened about two years back. Old Fritz is represented on horseback in his usual costume, and is esteemed a very good likeness; the horse, 16 feet in height, stands on a very high pedestal, at the corners of which are four equestrian statues of four of Frederick's generals, the intervals also being filled with statues of his comrades in arms. The whole is in bronze, and is certainly one of the finest works of the kind in Europe.

### *No. 20.—Arsenal.*

The Zeug haus is a vast building 280 feet square, erected in 1695, and esteemed a specimen of almost faultless architecture. The extent and majestic appearance of its fronts, added to the unpretending simplicity of its style, are really admirable. The roof is ornamented with statues and trophies, and the various emblematic groups and other decorations, which are all of a military character, are well designed and executed, especially twenty-two heads in alto relievo above the windows of the inner court, carved in stone by Schlüter, which, in spite of the revolting nature of the subjects (the human face in the agonies of death), are deservedly admired.

On the ground floor are arranged ancient and modern artillery, many very curious; on the first floor many fine suits of armour, and in the armoury 100,000 stand of arms, including the arms and accoutrements of every army in Europe; also 1000 stand of colors, mostly taken from the French.

The Arsenal was used in 1844 as the emporium of the great German Exhibition. In the riots of 1848 it was plundered, and many valuable and curious arms taken away, which have never been returned.

The long roofs seen to the right of the Arsenal belong to the Royal Cannon Foundry.

Between the Arsenal and the University is the Royal Guard House, a most elegant and classical building, in front of which stand marble statues of Bülow and Scharnhorst, and a fine bronze statue of Blücher by Rauch. At the back of the Guard House is also the Sing Academie, a handsome building, having the air of a Grecian Temple. It was presented by the King in 1827 to the society of Amateurs called the Sing Verein, well known as the Berlin Choral Union, composed of some of the finest singers, musicians and poets of the city.

### *No. 21.—University and Academy of Fine Arts.*

The University was formerly the palace of the late Prince Henry—a very extensive and substantial building, with but few pretensions to external beauty. It was much disliked by Frederick the Great, especially the windows; those of the first floor he used to say resembled those of a stable; those of the second, a church; and those of the third, a brothel. The numerous apartments were converted in 1809, when the king removed the University from Halle, into class and lecture rooms, and halls for the reception of museums of zoology, mineralogy and anatomy, and the ground at the back into a small botanic garden. Although only so recently founded it is, after Gottingen, the most flourishing and respectable academical establishment in Germany, and possesses the highest reputation for the talents of its teachers, and the wise system of discipline amongst the students, and has produced many learned and eminent men. There are about 120 regular

professors and teachers, and the students usually number from 1600 to 1700, none of whom reside in the building, but are lodged in the town. In the rich and extensive museum is the fine collection of minerals of the celebrated Baron Humboldt, which precious cabinet he refused to the repeated solicitations of Buonaparte, even when the restoration of his estates, which he had lost in the war, was offered as a compensation, that it might remain in his native country.

The Academy of Fine Arts, placed by Frederick the Great above the royal stables, has little to recommend it to notice beyond the annual exhibition of modern paintings, which takes place from September to December.

### *No. 22—Thiergarten,*

A fine park of considerable extent, presenting woodland walks, shady drives, and picturesque promenades. Nature has indeed been here overcome by art, and the sandy soil made to produce a most luxuriant spot. Extensive plantations are interspersed with flower beds, and open spots have coffee houses and places for music and dancing, which are much frequented in the summer evenings. On the north it is bounded by the river Spree, the banks of which are lined with cabarets and rustic seats, where, under the umbrageous shade of the limes and elms, the lower classes indulge in their coffee and beer, smoke their pipes, and watch the progress of the innumerable small boats with pleasure parties that crowd the river. Along the southern side of the park is a line of small but handsome villas, belonging to the better class of citizens, to which they retire in summer to escape the sultry heat of the city.

Beyond the Thiergarten are the Zoological Gardens and Royal Menagerie, and a large parade ground for the troops.

### *No. 23—Brandenburg Gate.*

The Brandenburg Gate deservedly ranks amongst the grandest specimens of modern architecture of the kind. It is a simple, graceful, but at the same time a noble and majestic gateway, designed in imitation of the Propylæum at Athens, but on a much larger scale, by Carl Gotthard Langhans, in 1789. It consists of twelve fluted Doric columns, 44 feet in height, placed double, supporting a finely proportioned entablature without any pediment, but surmounted by an attic; the whole ornamented with fine bas-reliefs, representing the combat of the Centaur and Lapithæ, and the martial deeds of the Margraf Albert, founder of the house of Brunswick. On the top is placed the celebrated car of victory, drawn by four fiery steeds, a fine group of Berlin execution, which Buonaparte, after the disastrous battle of Jena, bore away in triumph to Paris in 1806. The successful campaign of 1814 having restored it to its original owners, it was replaced on the gate with considerable ceremony, at which the king and all the nobility assisted, amidst the most enthusiastic rejoicings. There are five openings to the gate, the central one being 18 feet in width; on each side are carriage-ways, and again pathways for pedestrians, the whole being flanked by two somewhat insignificant guard houses of Grecian architecture.

To the right of the gate is seen the New Church, and still further to the right, by the side of the river, the palace and beautiful gardens of Belle-vue.

Through the Brandenburg Gate is the road to

### *Charlottenburg,*

A small town about three miles from Berlin, on the road to Spandau, celebrated for the palace erected by Frederick I. for his consort, Sophia Charlotte, daughter of George I. of England, and since that time the favorite residence of several of the kings. It is an extremely pretty place, built and furnished in the English style. The gardens are extensive and beautiful, and are much frequented by the Berliners, to whom they are at all times open. Amongst the many objects of interest in them, the most attractive is the monument of the beautiful, amiable, and most unfortunate Louisa of Prussia. It is a small Doric temple, in which is placed an exquisite figure of the much lamented queen, reposing on a marble sarcophagus; it is perfectly life-like, and is universally acknowledged to be the master-piece of Rauch. The late king is buried by her side in the same temple. The town chiefly consists of a few pleasant villas, and numerous taverns and places of refreshment for the humbler classes.

### *No. 28.—Spandau,*

A large fortified town of seven or eight thousand inhabitants, about eight miles from Berlin, on the road to Hamburg, where the Havel joins the Spree, and where they have the means of inundating the country in case of hostile attack. The fortress of Spandau was the scene of the unfortunate Baron Trenck's captivity, it being the state prison of Prussia. It was also the residence of the electors of Brandenburg.

### *No. 29.—Artillery Barracks,*

A vast range of building well arranged for the purpose. Above is seen the General Hospital, to the right of which, and nearly parallel, is the Invalids Hospital.

### *No. 32.—Museum,*

A remarkably handsome Grecian edifice, finished in 1830, from the designs of the distinguished artist Shinkel. The foundations are laid on many thousand piles, the spot on which it stands having been a portion of the bed of the Spree. The whole, which is perfectly isolated, covers a space of 49,404 square feet, being 276 feet long, by 179 feet in breadth. The façade consists of eighteen noble fluted pillars of the Ionic order, within which the walls are ornamented with fine frescoes by Cornelius. Above, the whole line is surmounted by eagles in pairs. The portico is approached by a flight of 21 steps, 91 feet in length; fine gates of bronze admit to a noble vestibule, and a superb rotunda 67 feet in diameter, and 72 feet in height, in which are ranged a fine series of antique busts on colossal marble pedestals. Beyond there is a gallery 204 feet in length, by 30 feet in breadth, in which the antique statues are displayed; a second, equal in size, is filled with casts from all the finest statues in the world; other halls are appropriated to the gems and jewels of the middle ages, medals, carvings in ivory and wood, china, stained glass, and many rare and valuable works. The ground floor is appropriated to a most extensive collection of vases, and some fine bronzes, armour, &c. &c. The sculpture is neither numerous nor particularly good. The gem of the whole collection is undoubtedly a bronze antique of a boy praying, found in the Tiber in the popedom of Clement II., and presented by him to Prince Eugene of Savoy, from whom it was purchased by Prince Lichtenstein, who sold it to Frederick the Great for 10,000 thalers. The well known "Amazon" by Professor Kiss also occupies a prominent position; this fine group was cast in bronze in 1839 by a number of Amateurs, and was presented by them to the king.

The upper story of the Museum contains the picture gallery, in three noble halls, subdivided into 37 compartments, affording 30,000 square feet of wall, covered with crimson cloth, on which is displayed one of the finest collections in Europe, arranged not only according to their schools, but also in chronological order. Amongst other fine and valuable pictures, is the celebrated one of Titian's Daughter.

In the rear of the Museum, and connected with it by a covered bridge, carried over a street on columns, is the New Museum, designed by Stüler. It contains a vast and fine collection of Egyptian antiquities, brought from the Palace of Monbijou, and a great number of ethnological subjects, in a series of apartments that accord well with the various objects they contain. On the first floor is a valuable collection of casts, and on the second drawings and engravings.

### *No. 33.—Granite Vase,*

Formed from a vast isolated boulder, found in the midst of a sandy plain at Fürstenwald, about thirty miles from Berlin. This remarkable mass of granite, said to have weighed 75 tons, was called the great Markgrafenstein. It was brought to the city by water, and was there cut and polished by steam machinery. The vase, which is in very good taste, is 22 feet in diameter.

### *No. 34.—Lust Garten,*

A large garden surrounded by trees, formerly the parade ground or the gigantic grenadiers of Frederick the Great, whose evolutions the King used to witness



with much delight from one of the windows of the palace. It is decorated with a handsome fountain, also with a statue of Prince Anhalt Dessau, one of the organizers of the Prussian Army. The latter is of white Carrara marble on a pedestal, adorned with bas reliefs and inscriptions, the work of Schadon.

### *No. 35.—New Custom House,*

A building originally erected in the time of Frederick the Great, as an orangery, and used as such in his lifetime; when in good order, and with a garden before it, it doubtless made a handsome appearance.

### *No. 36.—Exchange,*

A large and convenient building; above which is held the merchants' club and reading room, which is well supplied with the newspapers of all countries.

### *No. 37.—Gardens of the Palace of Monbijou.*

Monbijou was erected by Frederic William II. for his queen, and was a most beautiful place, well deserving of the name he gave it. When Peter the Great visited Berlin, it was assigned as his residence; but such were the filthy habits of the monarch and his suite, that on his departure it had to be completely renovated before the queen could return to it. The building is extensive, but so low that it is nearly hidden by the surrounding trees. It was appropriated latterly to the reception of the vast collection of antiquities forming the Egyptian Museum (now removed to the new building), and other works of art.

### *No. 39.—River Spree,*

A small and sluggish stream, navigable only for small craft, this portion being one of its widest parts. It takes its rise in Lusace, and after winding through the plain of Berlin, traverses the city in three streams, from which also there are several small canals. Towards the east, about fifty miles nearer its source, it communicates by means of a canal with the Oder and the Baltic, and thus brings to Berlin the mineral productions of Upper Silesia, and the corn and manufactures of Lower Silesia. To the westward it joins the Havell, under the fortifications of Spandau. The Havell flowing into the Elbe, a communication is thus formed with Hamburg and the German Ocean. The river frequently presents a very black and stagnant appearance, the water being confined by many locks to enable the numerous boats that navigate it to reach the city: bad as it looks, however, it is invaluable to the inhabitants, not only as a vehicle of commerce but as a means of cleanliness. In its most dignified part, where it sweeps round the palace, is a large mill worked by the water, when there is sufficient, and at other times by steam, so that his Majesty has the full benefit of both noise and smoke. About half-a-mile above the long bridge the river branches out to the right and left in two pretty considerable streams, which, after making semicircular sweeps on either side, fall into it again below Frederick's Bridge, thus enclosing an irregular circle about four miles in circumference, crossed through the centre by the main river. The two islands thus formed were the original town, or Berlin Proper, until the time of the Elector Frederick William. The river is crossed in various parts within the walls by thirty-seven bridges of stone, iron and wood: several are very insignificant, and but very few worthy of notice; two of the best are seen right and left. Although at so great a distance from the sea the level of the Spree is only 127 feet above it.

### *No. 40.—Frederick's Bridge,*

A somewhat handsome structure, 245 feet long, with seven arches. At its farther extremity may be seen Hercules' Bridge, crossing the arm of the river, near its junction with the main stream, and leading into Präsidenten Street. It is ornamented with sphinx, and in the centre with two statues of Hercules. The trees seen beyond are a public promenade.

*No. 44.—Garrison Church,*

A building of no great merit but of very considerable size, being the largest church in Berlin. It is decorated with paintings by Rhode, representing the deaths of several of the principal commanders in the seven years' war, also with colours, standards, and other trophies of Prussian valour. On the walls are tablets, bearing a list of those who fell in the war of liberation, 1813-1815. A similar memorial is found in almost every parish church in Prussia, with this simple inscription, "They died for their King and Fatherland." The soldiers in garrison regularly attend this church.

*No. 46.—St. Mary's Church,*

A handsome structure, 211 feet in length by 99 in width, with a rather remarkable steeple, rising to the height of 292 feet. The church contains a finely carved pulpit of alabaster; also the tomb of the celebrated Kanitz. To the right of St. Mary's is St. George's Church.

*No. 50.—Parochial Church,*

A small church, like all the older ones in Berlin, exhibiting but little external beauty. It is built in the form of a cross, and is 102 feet in length by 51 in breadth. The steeple contains a set of thirty-seven carillons, which play every quarter-of-an-hour, by means of clockwork: they were brought from Holland, and cost 12,000 florins. To the left is the French church, another small inelegant building; and between the two is the low black turret of the Town hall, a building of no pretence, erected in 1583.

*No. 51.—St. Nicholas' Church,*

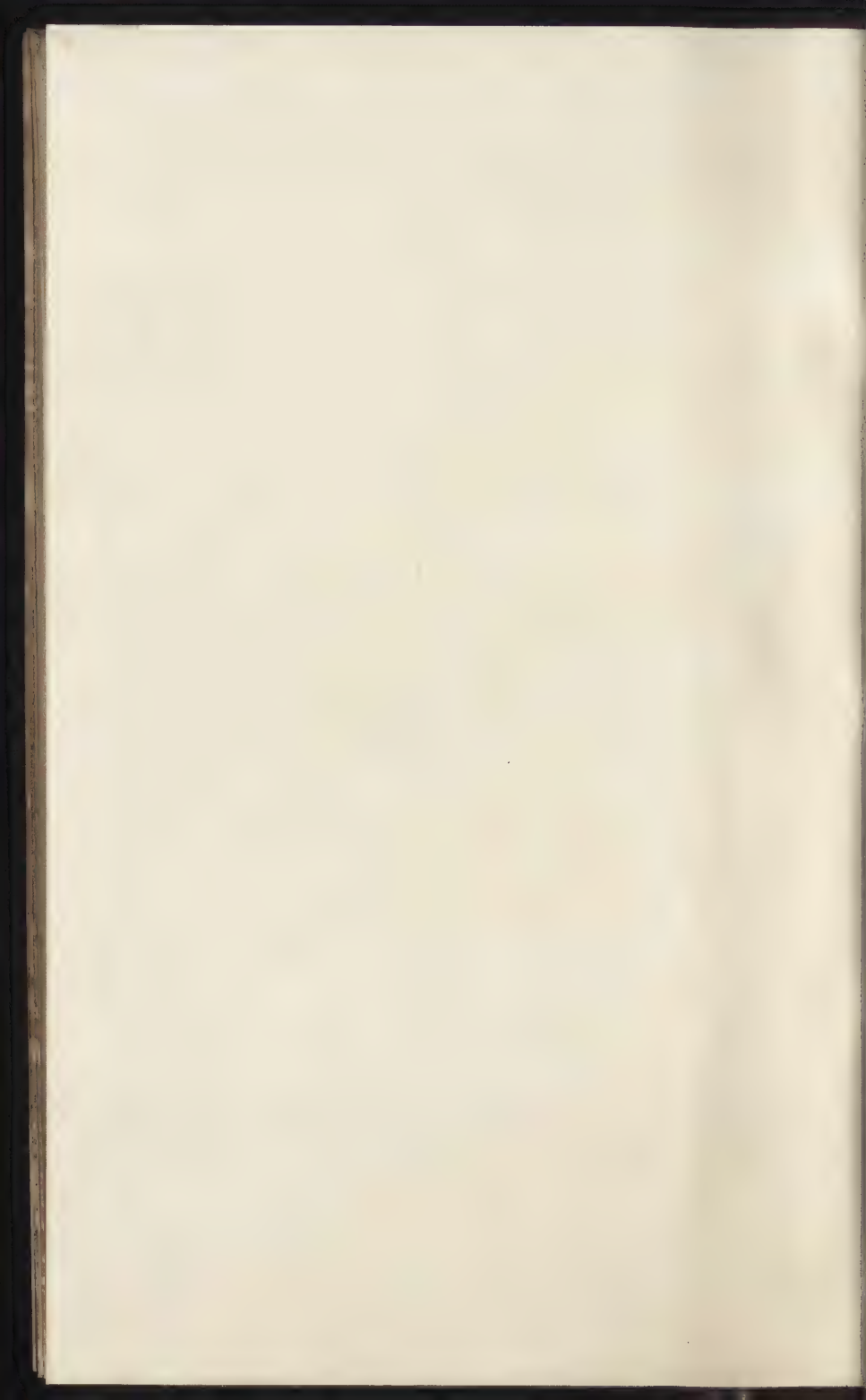
The most ancient church in Berlin, said to have been erected in the year 1223, at the time of the earliest settlement on the spot. It certainly exhibits great antiquity, which is its only recommendation, for its barn-like appearance, and low sharp spire, are not much superior to those of a common English village church. It contains a few very ancient pictures, more remarkable for their singularity than their beauty, also some curious monuments of the 15th and 16th centuries, and the tomb of the celebrated Puffendorf, the historian, who died in Berlin in 1690.

*No. 53.—Long Bridge.*

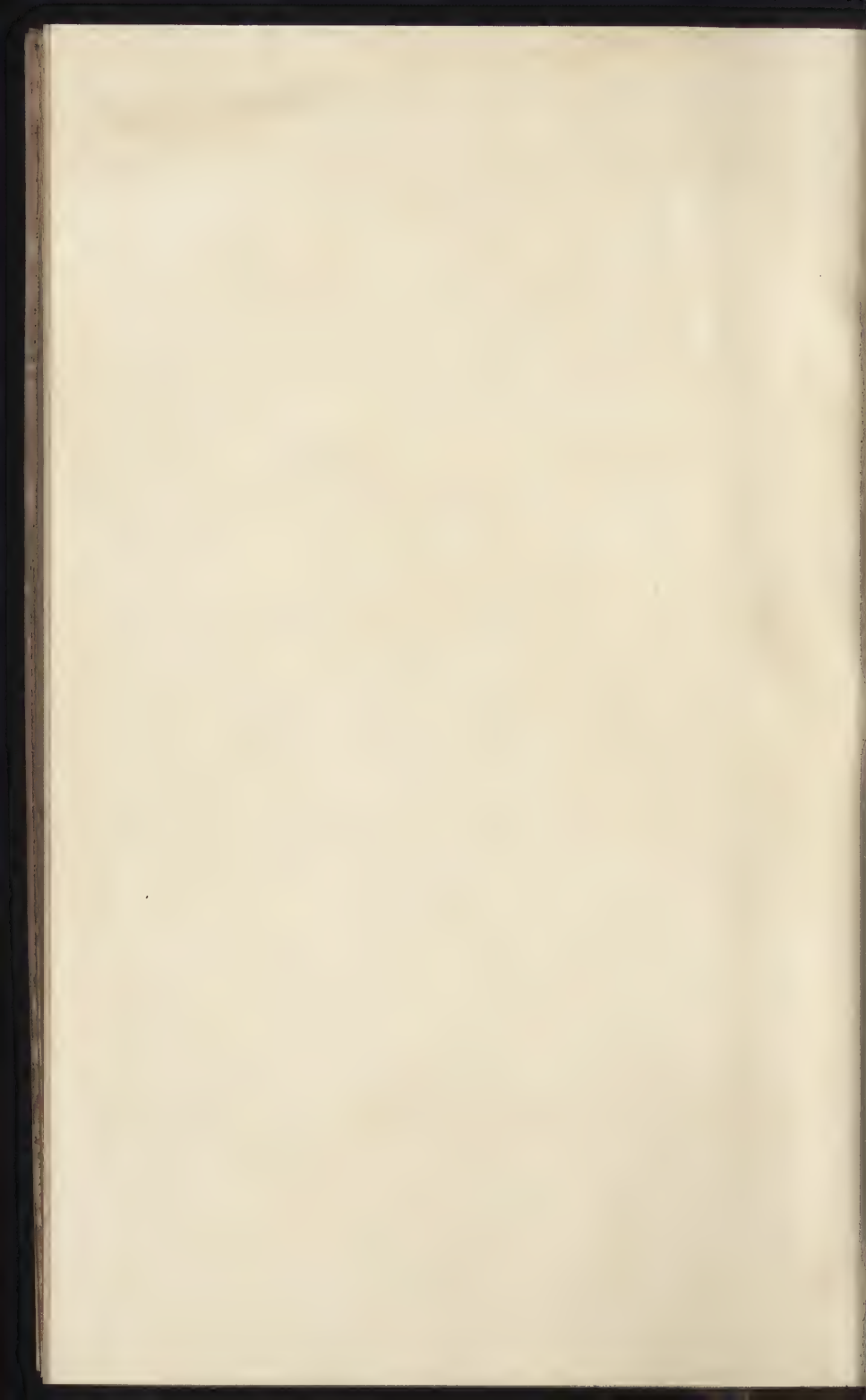
The long or great bridge is of stone, 170 feet long, and of five arches, and is ornamented with marine figures. On one side stands a statue of the Elector Frederick William, erected by his son in 1703. It is by Schlütter, and is a work of considerable merit.



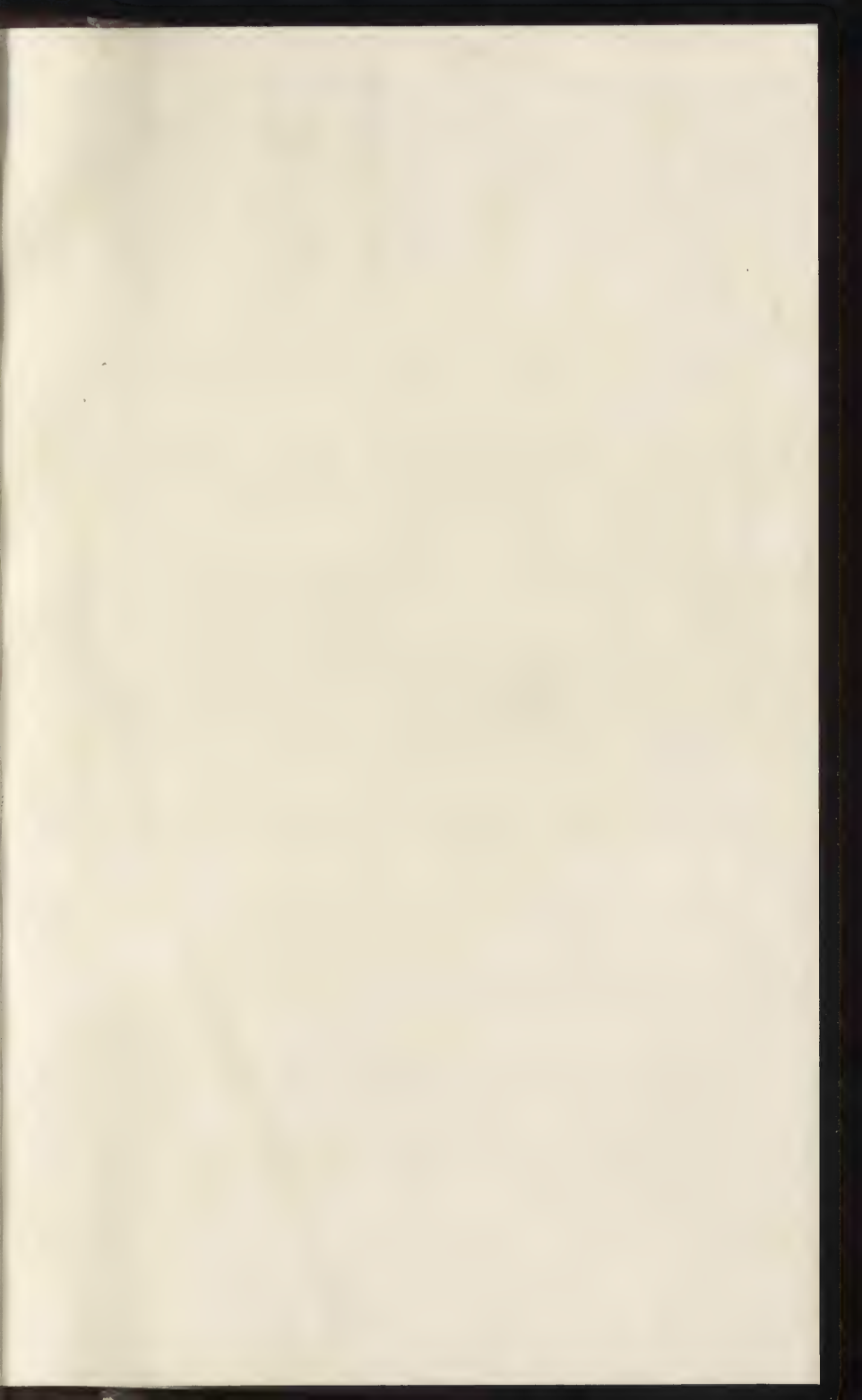


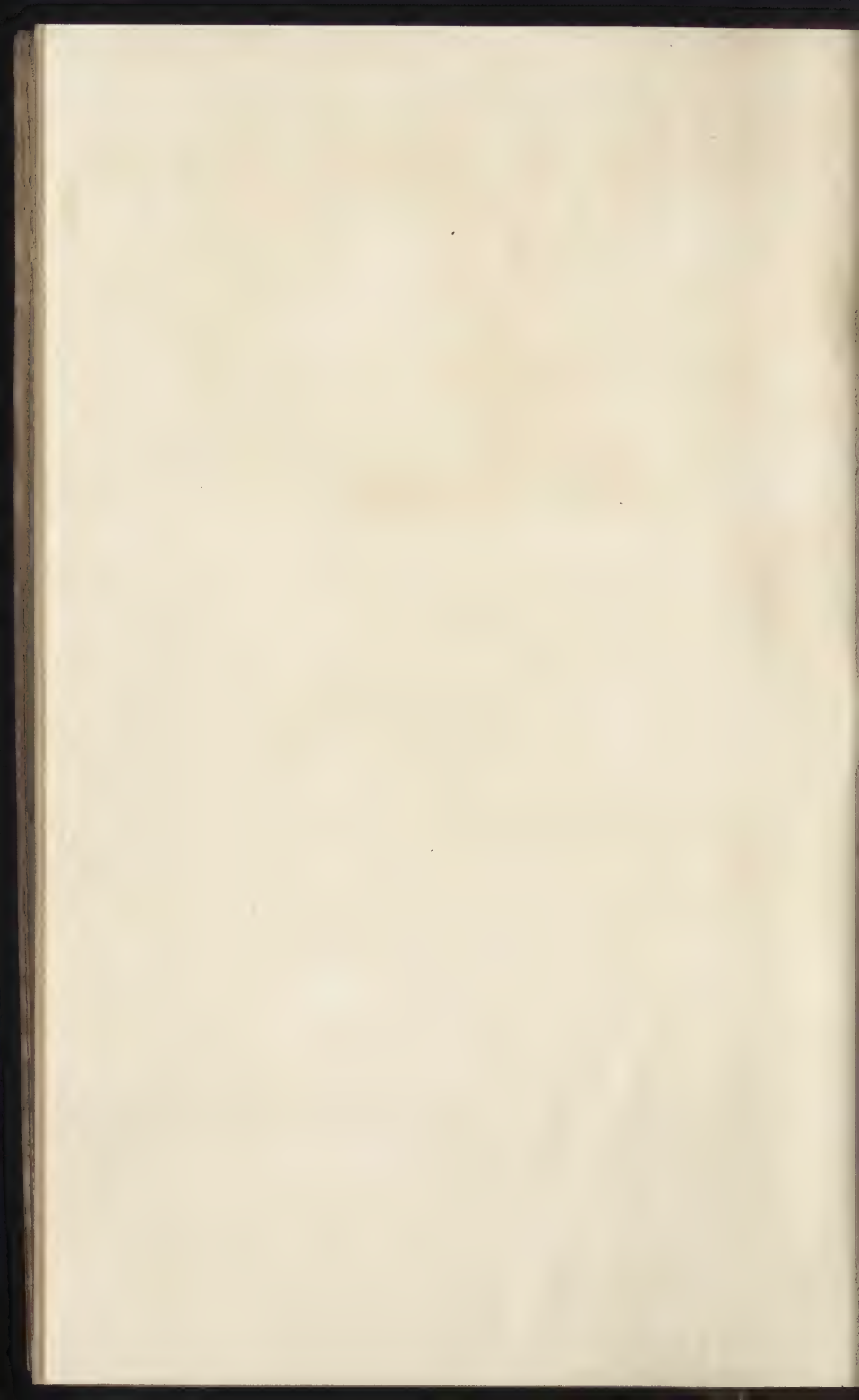


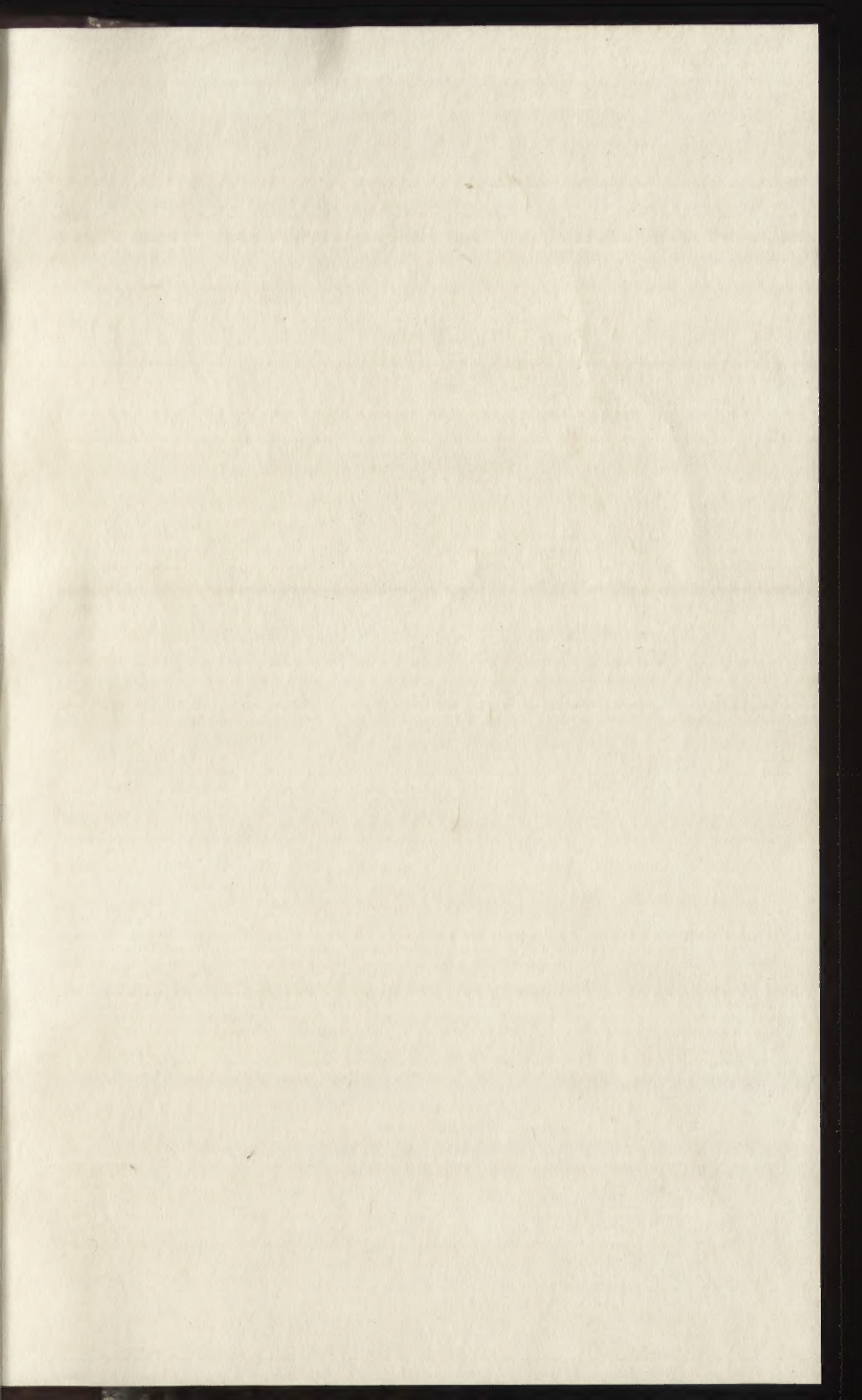














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